WOODWARD, STANLEY DRAWER 19A Artists W

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Artists of Abraham Lincoln portraits

Stanley Woodward

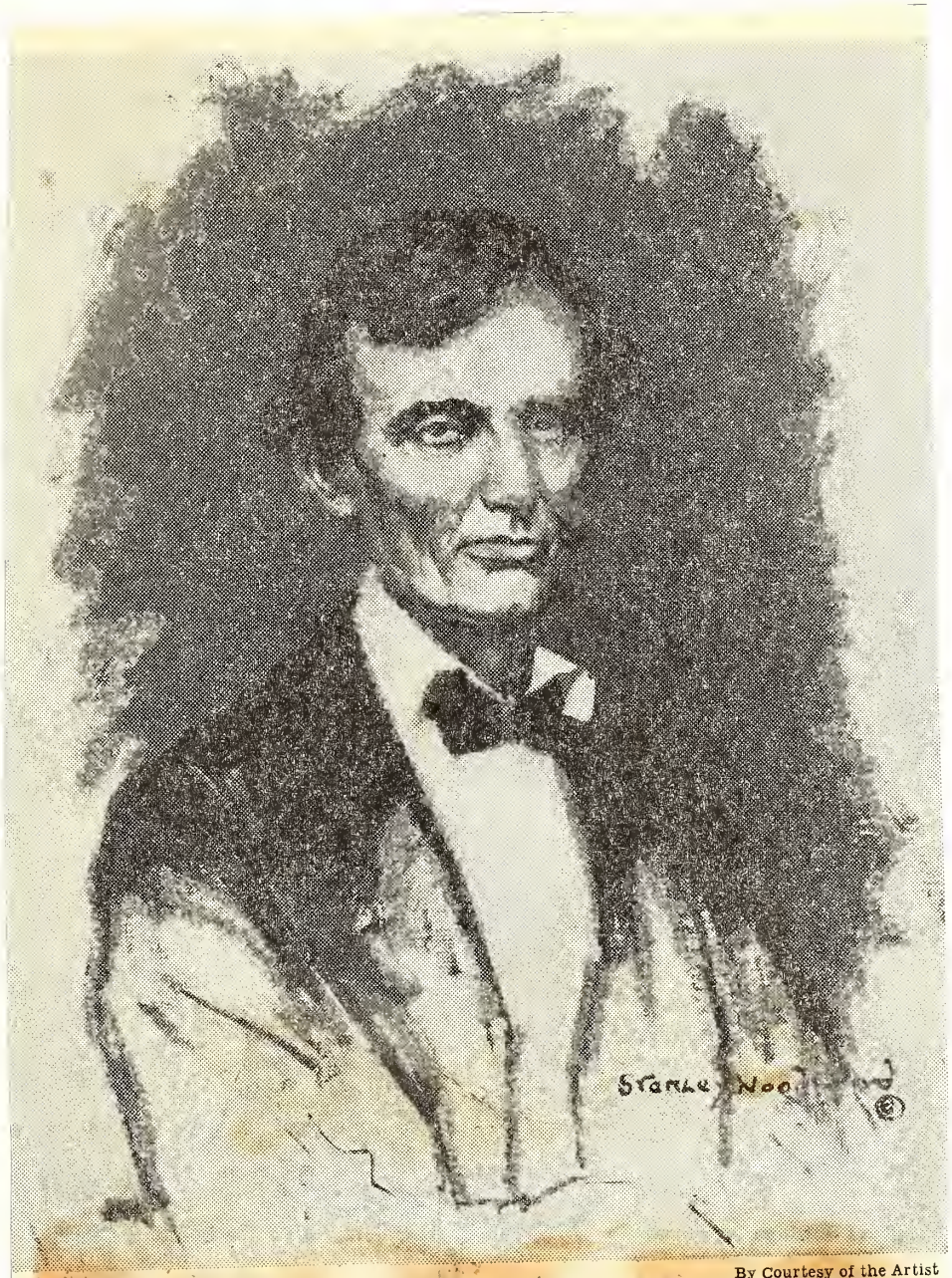
Excerpts from newspapers and other sources

From the files of the

Lincoln Financial Foundation Collection

71. 2009 OBS. 02722

Woodward, Stanley



By Courtesy of the Artist

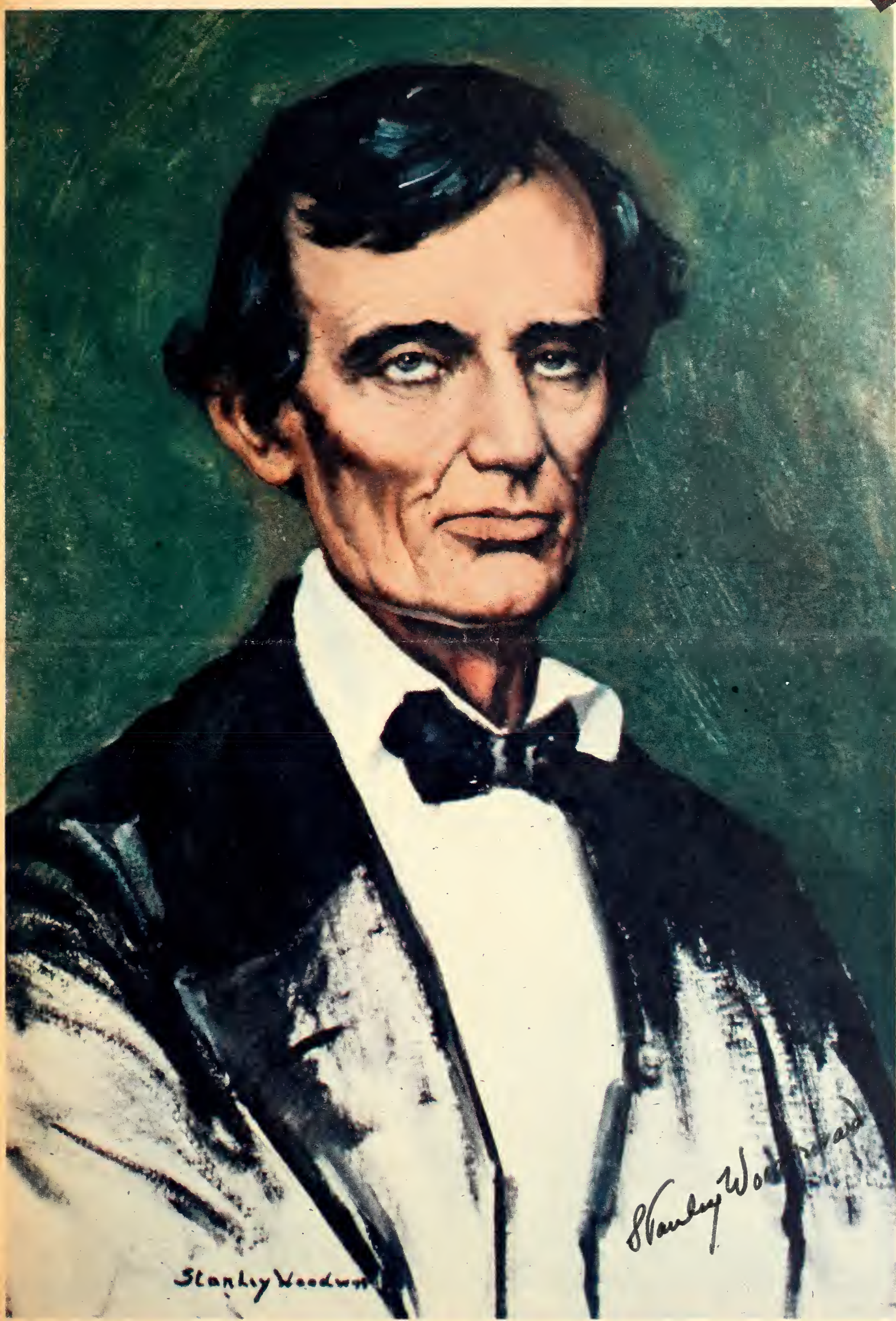
"PRAIRIE LAWYER": *A Recent Study of Abraham Lincoln by Stanley Woodward*

Christian Science Monitor Feb. 1957

Boston Sunday Globe

ROTO Pictorial MAGAZINE

FEBRUARY 12, 195



Globe Color Photo by Helga Sahlin

Rockport Artist's Beardless Lincoln

By EDGAR DRISCOLL
Globe Art Editor

Abraham Lincoln, whose log cabin to White House career represents the American success story at its most meaningful best, had the kind of rugged, honest face that has since become synonymous with his name.

Pictures, portraits, marble busts and granite or bronze sculptures of his homely features (homely in the sense of far-from-Classic) are now to be found in many a country's hallowed hall, ranging from England's Royal Exchange to a place of honor in the miniature Republic of San Marino.

★ ★ ★

Today's portrait, painted only recently, is a personal version of that memorable face by a local artist. Stanley Woodward of Rockport, who to do so, departs from his usual field of marine painting —a field which has won him wide acclaim.

Woodward depicts Lincoln in the years just before his nomination as a candidate for the Presidency. The celebrated Lincoln-Douglas debates were behind the dedicated lawyer from Illinois. But the momentous years of the Civil War, albeit unknown at the time, lay ahead.

★ ★ ★

Thanks to the insight a near century's passing has given, the artist has managed to convey what Lincoln, perhaps, but few others, could have forseen at the time; success and tragedy—born of a nation split asunder—rolled into one. And essentially it is the comingling of both these elements—the awareness of one, the acceptance of the other

"Lincoln"

Continued on Page 4

"Lincoln"

Continued from Page 1

because of the greater good for all involved, which made Lincoln the kind of man and President we so honor today.

Yet what turned Woodward, in the first place, from his paintings of the sea pounding on a rock-bound shore ("Sail on, Sail on") to painting a portrait of a President already captured hundreds of times over by many another artist?

Woodward explains it thus: "Even as a small child I had been fascinated by the story of Lincoln and one of my very first drawings was a pencil study of him taken from a book in my father's library. That first interest never waned and over the years I have read most of the leading biographies of him and anything else I could lay my hands on relating to his life and deeds.

"A year ago on this same date, February 12, it being Lincoln's birthday and a holiday, my thoughts naturally turned upon this extraordinary man. As a painter these reflections were mostly concerned with his features and the general characteristics of his physiognomy. Recalling the various portraits of him with which I was familiar it suddenly occurred to me that I have never seen a Lincoln portrait in oil painted without a beard.

"Looking up the subject later, it appeared that only one indeed had been made of him in his lifetime and that by an artist named Healy" (the famous portrait by G. P. A. Healy in 1865, which is considered by many to be the best portrait ever done of Lincoln), "a sort of profile."

After a close study of various black and white photographs taken by the now celebrated early American photographer Brady during Lincoln's late middle years, Woodward set out to put down on canvas what he calls "my own conception of what he looked like even to the color of his skin, eyes and hair as from my reading and in imagination I conceived them to be.

"But more than all this I had a feeling that while still the prairie lawyer and during those years when the country was moving most surely toward civil war, Lincoln must have had a premonition of the great and tragic part he was to play in the coming conflict and that this foreknowledge was responsible for the look of melancholy and sadness so often noted in his gaunt and rugged features.

"And so I tried to paint him with eyes that seemed to look into those awful years ahead with the realization that on his shoulders alone would be borne the greatest burden of all, even to martyrdom.

"From the beginning the work went easily. I quickly brushed in a dark background and later became so interested in the head itself that I never did get to covering the canvas. I felt the story had been told."

Had Lincoln and Stanley Woodward lived in the same day and age, chances are that the President would have made an agreeable "sitter" for the Rockport artist. Reports from Lincoln's era state that he responded graciously to the artists of the early camera days, not from any personal leanings toward vanity but because he was by nature an easy man, a considerate one, and one not given to worrying overmuch about how he looked.

Chances are, too, that Woodward would have painted the face in the same grave, yet mobile state. There is probably only one "smiling" portrait among the hundreds painted of him. Alben Jasper Conant was the artist and the picture was painted in 1860, yet few remember it.

Still, this is undoubtedly as it should be. Just as the "grinning portrait" ("no one holds a smile that long") in posed photos today is by and large deplored.

Lincoln's wit is legend. But it was only part of the man.

To remember him wreathed in smiles would be a great injustice to him.

As a contemporary once so nicely put it, he was "as simple and unaffected as a child. No man better knew the worth of substance and the mockery of show. . . .".

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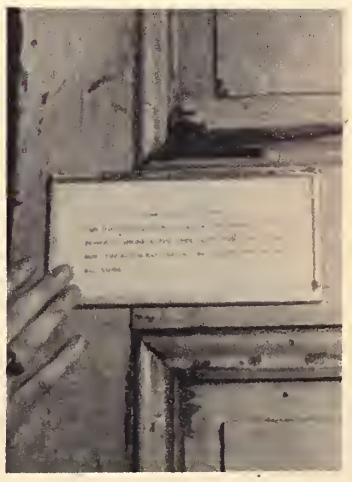
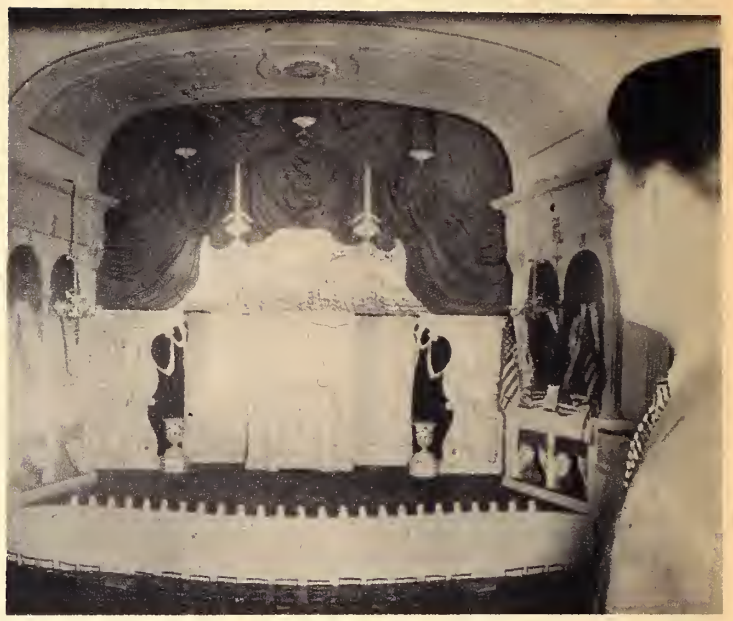


(Right). Orchestra floor is given over to portraits and busts of the martyred President. (Above). Door to box in which Lincoln sat has small hole, supposedly drilled by Booth so he could observe his victim's movements and pick opportune moment.

(Globe Metro Photos)

Scene of Shooting



The Ford Theatre where Lincoln was shot on April 14, 1865, houses an excellent collection of Lincolniana. Operated by the Department of the Interior's National Park Service, the theatre is now a museum open to the public. Here is a model of the stage as it looked the night the President was shot. His box, draped with flags, was over stage at right. After John Wilkes Booth fired the fatal shot, he fled by jumping to stage, but caught his spur in draped flag and broke his ankle.

A nationwide search followed news of assassination with the War Department offering a total of $100,000 in rewards for murderer's capture. Booth was killed in a barn where he tried to hide 12 days after assassination.

(6)

oliver hinsdell studio

voice • speech • drama

348 TEJON PLACE
Palos Verdes Estates, California
Post Office Box 753
Phone 5-9936

February 26, 1957

Dr.Loui A Warren
Editor Lincoln Lore
Lincoln Foundation
Fort Wayne,Ind.

Gentlemen:

Recently, there appeared in the Christian Science Monitor a reproduction of Stanley Woodward's "Young Lincoln". I am enclosing the print.

I wrote Mr. Woodward to see if prints were available. This morning's letter informs me there is none. It occurred to me that The Lincoln Foundation might be interested in putting out this interesting head by an internationally recognized artist. I have no ulterior notive in this other than to further the Lincoln tradition.

Should you be interested, you can contact Mr. Stanley Woodward at Rockport, Mass.

Sincerely yours,

Oliver Hinsdell

OH:jr
Enclosure

March 25, 1957

Mr. Oliver Hinsdell
348 Tejon Place
P.O. Box 753
Palos Verdes Estates, California

Dear Mr. Hinsdell:

Your letter addressed to Dr. Louis A. Warren dated February 26 has been forwarded to my desk to answer. My delay in answering your letter is due to the fact that I have been on a seven weeks speaking tour to twenty eastern cities.

I want to thank you for bringing to our attention the recent study of Abraham Lincoln by Stanley Woodward entitled "Prairie Lawyer". I think this is an excellent study and I have been interested in reading something of the career of the artist which you so kindly included with the clipping taken from the Christian Science Monitor.

I shall keep this work of art in mind and if our Company should have some need for a new portrait I will certainly bring it to the attention of those most concerned.

I forgot to state that Dr. Warren retired as the Director of the Lincoln Foundation on July 1, 1956. I have been named his successor.

Yours sincerely,

RGM:vr

Director

March 28-57
Rockport Mass.

Mr R. Gerald McMurtry

Dear Sir.

In reply to your recent letter regarding my Lincoln portrait no print has yet been made of it. The Boston Sunday Globe on last Lincoln's birthday reproduced the portrait in color on their Sunday supplement cover - however it failed in many respects of being a true copy. I will enclose or send you a copy of the magazine which contains as well an explanation I wrote to go with it. The picture is for sale and altho I have had offers from private individuals my hope is to get it in some fine public institution like yourselves or a museum.

As you are unacquainted with myself or work I am taking the liberty of enclosing a brief folder of one of my exhibitions which might be of passing interest to you.

Very sincerely yours

Stanley Woodward.

The Green Wave

PAINTINGS OF THE SEA

WASHINGTON COUNTY MUSEUM OF FINE ARTS

JUNE 1 - 30, 1955 HAGERSTOWN, MD.

STANLEY WOODWARD

STANLEY WOODWARD

Pictures do not usually reflect directly the characteristics of the artist. Rather one finds expressed only a facet of a personality, a fragment of a man—or, oftener, the longing of a man.

Stanley Woodward's work seems to be one of the exceptions. After thirty years of living and painting by the sea, the subject seems surely to have entered the man, and the man with years of study and effort, can make the waters do his bidding on canvas.

Woodward was born in Malden, Massachusetts, educated in Boston with an additional three years divided between the Museum School and the Pennsylvania Academy. Two years with Eric Pape rounded out a period of study toward a career of illustrating for newspapers and magazines, and it was not until after the first World War, when he served overseas in the A.E.F. and sketched prolifically, that he came back to settle in Ogunquit, Maine and paint his first ocean pictures. The first one-man show of Woodward's at the Irving & Casson Galleries in Boston in the fall of 1923 was all marines, and a sellout. From that time, the major part of his work is of the sea which he portrays both in oils and watercolor. He is represented in museums and private collections thruout the country and by many is considered the foremost marine painter of our day.

In recent years, interrupted only by a three year stint in World War II as Captain in the Air Force, he has made his home with his wife and daughter Patricia in Rockport, Massachusetts. The waters of many different seas have drawn his interest and in many travels he has painted on the Oregon and California Coasts, Puerto Rico, Bermuda, Nassau and Florida as well as his own New England Coast. He expresses his love and deep understanding of the sea in both oil and water colors.

Mr. Woodward is most certainly a specialist—but one must not forget his competent landscapes of less dramatic scenes, farms, fine old houses, foliage, mountains, all thoughtfully expressed.

For twenty years Mr. Woodward has conducted a distinguished School of Painting in Rockport, Massachusetts where he is a leading figure in that famous Art Colony. He is the author of "Adventure in Marine Painting"—a successful handbook on the technique of Sea Painting.

Storm Over Lanesville

STANLEY WOODWARD

STANLEY WOODWARD

BIOGRAPHICAL DATA FROM WHO'S WHO IN AMERICA

Studied:	Boston Museum Fine Arts, Pennsylvania Academy.
Exhibited:	Pennsylvania Academy, Phila., Corcoran Art Gallery; Chicago Art Institute; Boston Museum Fine Arts; St. Louis Art Museum; National Academy, N. Y.
Awards:	2nd Hallgarten Prize, National Academy Design 1925; Hammond Purchase Prize, Am. Water Color Soc. 1927; 1st Prize, Baltimore Water Color Club 1927; Anniversary Prize ($250), Springfield Art League 1928; Gold Medal Water Color, Boston Tercentenary 1930; Gold Medal Pop. Prize, Boston Tercentenary 1930; Crowninshield Prize, Stockbridge Art Assn. 1931; John H. Davis Purchase Prize, New Haven Paint and Clay Club; Po. Prize, Rockport Art Assn. 1940; 1st Prize, Washington Water Color Club 1940; 1st Prize, No. Shore Art Assn., Water Color 1941; Carl Butman Water Color Prize, Rockport Art Assn., 1947; Gold Medal Richard Mitton Memorial Award, Jordan Marsh 1949; Howard Hall Prize, Meridan, Conn. Art Assn., 1950.
Represented in Collection of:	Boston Museum Fine Arts; Walker Gallery, Bowdin College; Converse Memorial Gallery, Malden, Mass.; Fort Worth Museum, Texas; Ball Teachers College, Muncie, Indiana; New Haven, Conn. Memorial Gallery; Amherst College, Mass.; Wheaton College, Mass. and in many private collections.
Member of:	Grand Central Galleries; Guild of Boston Artists; Am. Water Color Society; Washington Water Color Society; Boston Society of Water Color Painters; Am. Society of Etchers; Audubon Society of Painters, N. Y.; Allied Artists, N. Y.; New Haven Paint and Clay Club; No. Shore Art Assn. Gloucester, Mass. past president; Rockport Art Assn., Springfield Art League (Hon.); Salamagundi Club, N. Y.; Conn. Academy.
Author:	Adventure in Marine Painting, 1948.
Instructor:	Woodward Outdoor School of Painting, Rockport, Mass. since 1933.

ack 3/24/69

March 21-69

Dear Mr McMurty

Thank you for your kind letter of the 19th and I will send you the photograph of President Lincoln and will be proud to know that it will be included in the Lincoln Collection of your Foundation. It seems I have been misinformed when told that up to the time when he won the Republican Nomination for President, Lincoln had been painted in oils but once - the Healy Portrait (almost side view).

I shall look forward to receiving your pamphlet on the subject.

Enclosed also with the photo is the Globe article you requested.

Sincerely yours

Stanley Woodward

27 South St.
Rockport
Mass

June 5. 69

Dear Mr. Mr. W. McMurty

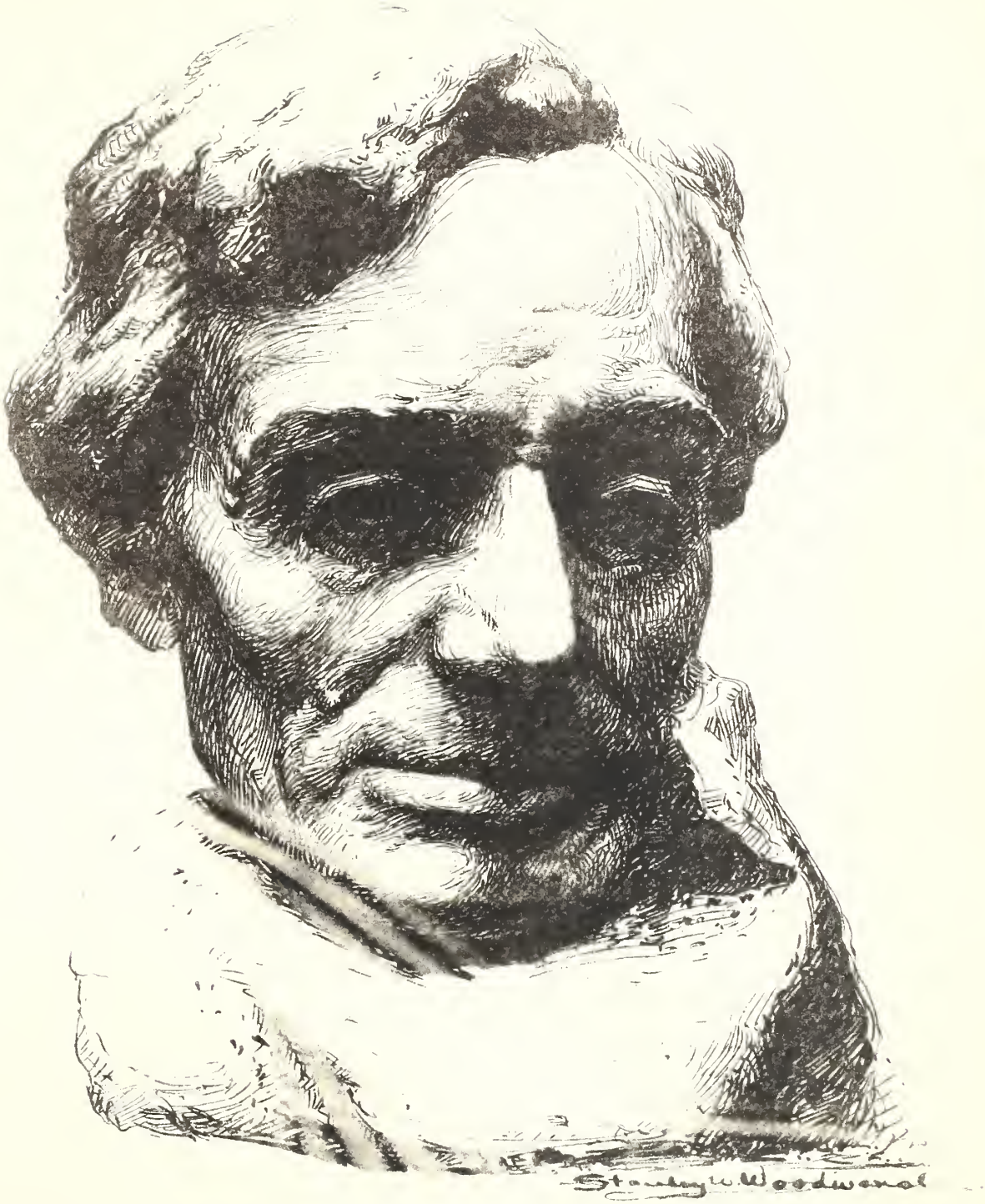
Some time ago the Christian Science Monitor sent me to Washington D.C. for some drawings in preparation for the formal dedication of The Lincoln Memorial to be held in a few days after my visit. I made the drawings & they were duly published on time. Meanwhile I visited the Capitol & saw the white marble head of Lincoln displayed in the Rotunda. I was greatly impressed with Borglum's heroic head. Later I made a pen and ink rendering of the same. I am mailing you a copy of the drawing as a small item to be added to the photo of my original oil, if you care to accept it.

With my best wishes

Sincerely

Stanley Woodward

27 SOUTH
ROCKPORT, MASS. 01966



Stanley Woodward

46801

June 18, 1969

Mr. Stanley Woodward
27 South
Rockport, Mass. 01966

Dear Mr. Woodward:

Many thanks for your letter of June 5th and the beautiful drawing of the Borglum Lincoln head.

This pen and ink sketch will find a permanent place in our files.

Very sincerely,

R. Gerald McMurtry

RGM:rph

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announces

THE SEA

Reproductions of Paintings

by

STANLEY WOODWARD

With a Biographical Sketch of the Artist

and a Distinguished Group of Marine Poems

Stanley Woodward is one of the great marine artists painting today. For nearly half a lifetime he has studied the sea in all its moods — benign, inimical, capricious — until it has become a part of the man himself. It can be felt in the volatile personality, the flashing eyes, the sensitiveness to the color blue in all its spectral range. Through these years he has developed the technique which enables him to record with perception and daring palette, the infinite variety of the ocean, and its mystery. In his work there is no bare anatomy of the sea or endless repetition of decorative theme. Every painting by Woodward is, in essence, a portrait of the sea at a given moment, in a mood which can never be repeated.

In this volume are reproduced a group of paintings which deftly state the scope and the vitality of the Woodward art. The poems selected for inclusion were chosen for their originality and because each captured so perfectly the prevailing mood of one of the paintings.

Stanley Woodward was born in Malden, Massachusetts in 1890, the twelfth generation of Woodwards in New England. He studied art at the Eric Pape School, the Boston Museum of Fine Arts, and at the Pennsylvania Academy of Fine Arts. He had his first exhibition, working with pencil and etching needle, just before his departure for overseas in World War I. His first one-man show came seven years later, at the Casson Gallery in Boston. This show had the unusual distinction of being a sell-out for the young artist, not a single canvas being unpurchased at the end of the exhibition. Since then he has had annual shows, not only in his native Massachusetts but in New York and other cultural centers as well. He exhibits regularly at the Corcoran Gallery in Washington, the Chicago Art Institute, the Pennsylvania Academy, the St. Louis and Detroit Museums, as well as in the exhibitions of the national artists' organizations of which he is a leading member.

He is represented in the collections of the Boston Museum of Fine Arts; Bowdoin College's Walker Gallery; Amherst College; Memorial Gallery, New Haven; Vanderpoel Memorial Gallery in Chicago; the Fort Worth Museum of Art and many other important institutions, as well as in the most important private collections.

He is the author of "Adventure in Marine Painting," and as a teacher has instructed numerous places, among them the Ringling School of Art in Sarasota, Florida and the University of North Carolina. He has also conducted his own outdoor classes at Ogunquit, Maine and at Rockport, on Massachusetts' Cape Ann.

Though Stanley Woodward is best known as a marine painter, he is also a brilliant landscape artist, and a portraitist as well. His study of the beardless Lincoln, done in 1955 as the result of exhaustive research, received nationwide attention and was the subject of many articles and color reproductions. His illustrations have appeared in national magazines, and his pencil drawings were for many years a feature of the Christian Science Monitor. Two series of watercolors which he did for the Ford Times — one on Old Deerfield, Massachusetts and the other on the Rivers of Florida — are gems in the medium. His dry point, Old Deerfield House, was sponsored by the guild of Boston Artists as a gift to the museum. Of it, Director G. H. Edgell said, "One of the most beautiful prints the Guild has ever sponsored."

The book was designed by Helene Geauque. It is a beautiful example of bookmaking with its subtle utilization of contrasting type faces for telling effect, and the imaginative use of arresting textiles in the binding. The volume was printed at 184-year-old Wake-Brook House in a pine-sheathed room with a puncheon floor and a fireplace whose Dutch oven is still in use. It was assembled and bound by hand by skilled craftsmen of New Hampshire's White Mountain country. The whole comprises a true collector's item and bit of genuine Americana.

In spite of the homogeneous entity which the book presents, the facts reveal that the contributors to it hail from twelve States, South America — and one from the latest port-of-call. In this, perhaps, lies the universality of its appeal.

OTHER BOOKS BY WAKE-BROOK HOUSE

SEA DUST — This book is by one of the outstanding woman lithographers. Her work is included in permanent collections of Boston's Public Library, and Museum of Fine Arts; Metropolitan Museum of Art, New York; Library of Congress and Smithsonian Institution. It contains ten lithographs and drawings, reproduced by the collotype process, and a group of poems. Limited, handmade $3.00

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